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Of all Greek prose authors, Plato seems to me to lose most in translation. The very elements which make his style so interesting are those least reproducible in a modern language except at the sacrifice of other elements hardly less important. At times one of the easiest writers to comprehend, he is again most difficult and elusive; his moods change as rapidly as those of Chopin, and the interpreter of the one needs as exact knowledge and as profound and intimately sympathetic understanding as the performer of the other.

After the Macedonian conquest literary production indeed went on unchecked; and the post-classical literature, i. e. the literature from 300 B. C. to 200 A. D. or thereabouts, that has survived equals or surpasses in extent all that we have received of the older Greek literature. In substance a great deal of it is of the first importance; Plutarch alone would suffice to acquit Greek literature of the Roman period from the charge of being uninteresting. But the task of Greek writers, poets and prosaists alike, as molders of style and creators of types, was practically done when Demosthenes, in flight from the Athens he had loved and struggled for so well, ended his life in 322. How well that task had been performed we may understand when we reflect that the types and forms of their creation have proved to be no mere cold and unapproachable show-pieces, but patterns susceptible of modification and adaptation to the needs of age after age, and so, with all their changes, have remained ever the same living force.

E. D. PERRY.

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A SPRING VISIT TO POMPEII¹

The train rumbles through a cut in the black lava stream; then stops in Pompeii. Close to the railway is the entrance into this remarkable city. Professor Vittorio Spinazzola, the director of the excavations and of the Museum at Naples, insists upon guiding us personally. Thus we gain an especially vivid impression of all that has been brought to light during the last few weeks. Our scholarly guide led us first to the house of M. Obelius Firmus, which was excavated during the years 1903-1911, but is not yet open to the public. The house had suffered severely in the earthquake of 63 A. D. and the repairs were nearly finished, when it, together with the whole city, was buried in the rain of ashes of 79. Through the Ostium of usual width one reaches the Atrium. Four massive Corinthian columns rise above the rain-basin (the Compluvium), which forms the center of every Roman atrium; behind these once flowed a marble fountain, and to the right by the wall of the sleeping rooms stands

a mighty iron-bound chest, in which the wealthy owner of the house kept his valuables. The sleeping rooms (Cubicula) on either side of the atrium are plain, but through the Peristyle one reaches a room which contains a beautiful painting after Greek models, not yet entirely freed from the 'patina'. Three women are standing in a solemn attitude before a grave-stone. Next to this room lies the nursery. Children's hands have scribbled on the wall with some sharp iron instrument the things which busied a child's imagination then as now: animals, soldiers, gladiators in armor ready for battle, and in one corner their father's name Obelius can be read in a cramped hand—the handwriting of a child 1833 years ago. In the peristyle the whole ingenious system of water-piping with all the water-cocks has been laid bare.

A surprising proof of the care with which Professor Spinazzola is conducting the excavating is seen in the reconstruction of a wooden wall of planks and beams on the peristyle side of a kind of garden-room. The wooden pieces were naturally completely destroyed, but had left their impression in the ashes. Successful casts in plaster-of-Paris have been secured from these impressions, so that it is possible for the first time to gain a clear idea of this arrangement also of the ancient house, especially as even the bronze parts and the fastenings have turned out excellently in the casts. In the kitchen the household gods stand in a niche, where now-a-days one finds the Madonna and the lamp. The hearth and the water-piping can also be seen. Near the kitchen is a second entrance to the house, probably for the servants. When the rain of ashes had sifted over everything and had blocked all egress, Obelius with his wife, his two children, and his two slaves¹ fled hither, and here they found death by suffocation. Their skeletons were found only partly covered by ashes. The hands of man and wife have not yet relaxed their clasp, the children lie in a close embrace—the same children who have transmitted to posterity their father's name scrawled on the wall—and by their side the giant skeletons of the two slaves—an affecting picture of human destruction.

Professor Spinazzola now led us to the most recent part of these epoch-making excavations, which are putting an end to the hitherto accepted belief² that Pompeii was a one-storied city. These excavations will, when complete, unite the Via dell Abondanzia with the Amphitheater. The excavations, which were undertaken with the utmost care even in the upper layers, led to the discovery of second stories with balconies toward the street.

Seven houses thus far excavated show seven balconies, one of them even in the form of a loggia

¹ It is a great satisfaction to be able to lay before our readers an authoritative account of the recent discoveries at Pompeii, of which mention has been made frequently in the newspapers. Mr. Hurlbut's present trip to Germany has once already been of service to readers of THE CLASSICAL WEEKLY (see S. 125).

C. K.

² Obelius would seem not to have been very rich after all.

S. A. H.
C. K.

² Scholars have long discarded this belief.

with three delicate columns. All have the same length as the house front, over six meters, and are 1.60 meter deep. Large doors open onto the balcony from the rooms behind. On one balcony a water jar is still standing. From the top of the unexcavated rubbish the view over this supposedly vanished type of city is especially good. The first house is decorated on the outside with frescoes showing the twelve greater gods in a row and beneath them a sacrifice with three priests around an altar on the street, on which remnants of the sacrifice and ashes lie. The other houses are covered with election petitions for the city prefect. One of them is signed by women. Ought we to see in this the predecessors of our suffragettes, or is it an election joke? On one of the houses two wine jars, large and small, painted like an inn-keeper's sign, indicate the local wine-shop, and next to it is a bar with jugs and drinking cups, and a copper kettle for warm water under which the ashes are still lying and in which crystal clear water, hermetically sealed, from the year 79 was found, an apparent impossibility. In the cast of a door can be seen a bell-cord, the bell once attached to which was also found. From this it is seen that the ancients made use of the bell as well as of the knocker.

Translated from a letter of Rudolf Müller, Special Correspondent, to the Berliner Lokal-Anzeiger, March 21, 1912.

RUDOLSTADT, GERMANY.

S. A. HURLBUT.

REVIEW

The *Eclogues* of Baptista Mantuanus. Edited, with Introduction and Notes, by Wilfred P. Mustard. Baltimore: The Johns Hopkins Press (1911). Pp. 156. \$1.50.

Modern editions of the Italian humanists are not numerous even in Italy; in America they are a positive rarity. Professor Mustard's edition of the *Eclogues* of Mantuan, therefore, is doubly welcome. It not only adds to the world's scanty store of up-to-date texts in this field, but it sets a standard of broad and accurate scholarship which other workers will find it hard to equal. It is designed neither as a school textbook, nor solely as a book of reference. It is for the scholarly reader and for the student of comparative literature.

The contents consist of an Introduction (60 pp.), Text (58 pp.), Notes (16 pp.), and an Index of proper names and leading topics.

The Introduction gives in concise and readable form, with full citation of authorities, the known facts about the life and works of Mantuan, and a comprehensive and suggestive treatment of his influence (especially on English literature), his sources and his style. The ten *Eclogues* and the Dedicatory Epistle are edited with sound scholarship. The brief notes consist of illuminating parallel passages from classical and Renaissance authors, of historical

comment, and of a few helps in vocabulary and syntax. In short, it is a book which will leave the reader's thirst for knowledge fully satisfied and yet stimulate him to go further afield.

Considering the scarcity of editions of Renaissance Latin authors, it may not be amiss to raise the question of the general usefulness of the work. I believe that it is a valuable book for every teacher of the Classics to own.

First, from the pedagogical point of view, what is its value? If it be our aim in teaching Latin to enable the educated man to handle the Latin language with ease and fluency, so as to extend the range of his reading and to use the language as a tool in history, philosophy, and various fields of scholarly work, then we make a great mistake to neglect the Mediaeval, Renaissance, and modern Latin authors. Fortunately this is being realized and such authors as Erasmus are again making their way into our curricula. For any teacher of Vergil's *Eclogues* there is rich material for sight tests in this edition of Mantuan, though the lack of elementary helps in the Notes would prevent its being used as a school reader. In a brief survey of the first five *Eclogues*, I have marked the following passages as suitable for sight tests: 1. 11-35, 89-151; 2. 1-20, 34-65, 109-146; 3. 17-33, 89-155; 4. 110-250 (in judicious selections); and all of 5.

Secondly, what is the value of the book from the scholarly point of view? Any author once popular, even though he has since fallen into oblivion, deserves to be edited in accordance with modern standards of scholarship and put at the disposal of students of literature and Kulturgeschichte. It is simply a question of making historical documents available, and there can be no division of opinion on that question. When the historical document is of itself humanly interesting and is presented in a human way, as in the present case, the service to scholarship is doubly great.

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DEAN P. LOCKWOOD.

The attention of readers of THE CLASSICAL WEEKLY is called to the recent appearance of the third edition of *Die griechische und lateinische Literatur und Sprache*, by Wilamowitz-Moellendorf, Krumbacher, Wackernagel, Leo, Norden, and Skutsch (in *Die Kultur der Gegenwart*, Teil I, Abteilung VIII: pages VIII + 582. Teubner, 1912). There are many things in this great work of far more importance than the one detail of which I shall speak, but it may be noted that these eminent authorities, to say nothing of others (Schanz, *Geschichte der römischen Literatur*³, in Müller's *Handbuch* VIII, II, 1 (1911), and Schmalz, *Lateinische Grammatik*⁴, in Müller's *Handbuch* II, are unanimous for the spelling of the name of Rome's great epic poet as Vergil, a significant fact that cannot fail to have its influence. Reference may be made here to THE CLASSICAL WEEKLY 1.49.

E. B. LEASE.